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Between Virtue and Vice

— and —

Wisdom accompanied by Hercules,

— by —

PAOLO CAGLIARI,

(*called Veronese*)

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FRICK ART REFERENCE
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NEW YORK

713
V599A

"VERONESE BETWEEN VIRTUE AND VICE"

b y

PAOLO CAGLIARI, called "VERONESE".

(1528-1588)

Size 65-3/4 in. wide by 86 in. High on Canvas.

Description.

It is an allegory composed of three figures, in which many think that Veronese himself is represented, though it may be the person for whom the picture was painted.

Vice in the figure of a woman, with the hands of a harpie and holding a pack of cards, is leaning toward a man, trying to attract him to her. He, however, will not be persuaded, and flees, throwing himself into the arms of Virtue, who approaches and holds him. Vice is seated, and underneath her drapery is perceived the bust of a sphinx and a poignard.

Figuratively, the sphinx is an impenetrable person, an individual proficient in conceiving difficult problems and unanswerable questions, an enigma. On the cornice of the monument is the Latin inscription, "Honor et Virtus post mortem florent", which means that those who follow the laws of honor and virtue make for themselves a name which never perishes.

From M. Knoedler & Co. N.Y. 1912

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WISDOM ACCOMPANIED BY HERCULES

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AN ALLEGORY OF "WISDOM AND STRENGTH".

b y

PAOLO CAGLIARI, called "VERONESE".

(1528-1588)

Size 65-3/4 in. wide by 86 in. high on Canvas.

Description. Wisdom, represented by a beautiful woman, richly dressed, her head lifted to the sky, and surmounted by a sun, is rolling a globe at her feet. She is occupied with the contemplation of celestial things, disdaining honors and the vanities of the age. Hercules, who accompanies her, is the symbol of strength and fermety. He is clothed with the skin of a lion from the forest of Nemeus, leans on his cudgel and tranquilly regards worldly love at his feet.

At the base of the column in the background is the Latin inscription, "Ommia vanitas",- "All is vanity".

History of the
Paintings by
Veronese.

The first private collector to whom it is known these paintings belonged, is the great Gustavus Adolphus, King of Sweden. He had possessed himself of them upon the reduction of Prague in the Thirty Year war, and from that city removed them to Stockholm. When he died in 1632, they passed to his daughter, the Queen Christina. She being a devout Catholic, could not bear remaining Queen of a protestant country, so after making certain that the succession would pass to her Cousin, abdicated, and took up her residence in Rome. To Rome she took with her the paintings inherited from her father, 47 in all. At her death in 1689, they were bought by Cardinal Deccio Azzolini, who left them to his Nephew. From him they were purchased by Don Livio Odeschalchi, Duke of Bracciano, and by his heirs sold to Phillip the Regent, Duke of Orleans. Thus from Rome they went to Paris.

His magnificent collection of paintings, which was hung in the Galleries of the Palais Royal, was formed at the beginning of the 18th Century. He had bought, besides the collection formerly owned by Christina of Sweden, those of the Cardinals Richelieu, Mazarin and Dubois, as well as others of importance, which were bought in whole or in part. He eventually made a collection of some four hundred odd paintings, considered one of the finest in Europe.

He died in 1723, but the collection remained intact in the Palais Royal, under the ownership of his eldest son. For four generations they remained in the Orleans family. Phillip Egalite, the Regents Great Grandson, being the last of that House to possess them.

In 1792 the Revolution burst upon France. Phillip was

in desperate straits and required money for the furtherance of his political projects. He decided therefore to sell the paintings from his Gallery. They were divided into two parts; the first, composed of the Flemish, Dutch and German Schools, was purchased by Mr. Thomas Moore Slade for 350,000 francs; the second, comprising the French and Italian Schools, was sold to Monsieur Walkners, a banker of Brussels, for 750,000 livres.

This gentleman in turn sold his set to M. Laborde de Mereville, a gentleman of fortune, who bought them for 900,000 francs, with the idea of conserving them for the nation, for this purpose he intended to build a special gallery, adjoining his own house. But he too fell a victim to the Revolution, and in 1798 was obliged to consign them to a house in London for sale. They were bought conjointly by the Duke of Bridgewater, the Marquis of Stafford and the Earl of Carlisle, according to an agreement between them.

These three noblemen selected a certain proportion of the pictures for their own private collections; the remainder they placed on exhibition and sold by private contract. Mr. Thomas Hope was the purchaser of the two Veroneses; "Between Virtue and Vice" being bought for 350 guineas, and "Wisdom accompanied by Hercules" for 500 guineas. In the Hope Collection they remained for the whole of the 19th Century, and until 1910, when it was dispersed in whole.

Thus the two Veroneses have formed part of collections belonging to the following people in the order named:

Gustavus Adolphus, King of Sweden, (1632)

Christina, Queen of Sweden, (1689)

Cardinal Deccio Azzolini,

(3)

Livio Odeschalchi, Duke of Bracciano,

Phillip the Regent, Duke of Orleans, (1723)

The Dukes of Orleans, his successors for three generations (1792)

Monsieur Walkners, Brussels,

M. Laborde de Mereville, (1798)

Mr. Thomas Hope, and his descendants, (1910)

